

United States Department of the Interior
National Park Service

Steuben Club
Cook County, Ill.
SENT TO D.C.

4-9-07

**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**

1. NAME OF PROPERTY

HISTORIC NAME: The Steuben Club
OTHER NAMES/SITE NUMBER: Randolph Tower

2. LOCATION

STREET & NUMBER 188 West Randolph Street NOT FOR PUBLICATION N/A
CITY OR TOWN Chicago VICINITY
STATE IL CODE 031 COUNTY Cook ZIP CODE 60601

3. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this
 nomination request for determination of eligibility meets the documentation standards for registering properties in the
National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my
opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered
significant nationally statewide locally. See continuation sheet for additional comments

William L. Clark ISHPD

4-7-07

Signature of certifying official
State Historic Preservation Officer, Illinois Historic Preservation Agency
State or Federal agency and bureau

Date

In my opinion, the property meets does not meet the National Register criteria.
 See continuation sheet for additional comments

Signature of commenting or other official

Date

State or Federal agency and bureau

4. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:

Signature of the Keeper

Date of Action

entered in the National Register

See continuation sheet.

determined eligible for the National Register

See continuation sheet.

determined not eligible for the National Register

removed from the National Register

other(explain):

5. CLASSIFICATION

OWNERSHIP OF PROPERTY: Private

CATEGORY OF PROPERTY:

- Building(s)
- District
- Site
- Structure
- Object

NUMBER OF RESOURCES WITHIN PROPERTY: **CONTRIBUTING**
NONCONTRIBUTING

BUILDINGS	1	0
SITES	0	0
STRUCTURES	0	0
OBJECTS	0	0
TOTAL	1	0

NUMBER OF CONTRIBUTING RESOURCES PREVIOUSLY LISTED IN THE NATIONAL REGISTER: 0

NAME OF RELATED MULTIPLE PROPERTY LISTING: N/A

6. FUNCTION OR USE

HISTORIC FUNCTIONS: COMMERCE/ Business
 SOCIAL/Clubhouse
 RECREATION AND CULTURE/ Sports facility

CURRENT FUNCTIONS: WORK IN PROGRSS

7. DESCRIPTION

ARCHITECTURAL CLASSIFICATION: SKYSCRAPER
 ART DECO
 LATE GOTHIC REVIVAL

MATERIALS:

FOUNDATION: Concrete
ROOF: Asphalt
WALLS: Terra Cotta, brick
OTHER : Granite

NARRATIVE DESCRIPTION: See Continuation Sheets

8. STATEMENT OF SIGNIFICANCE

APPLICABLE NATIONAL REGISTER CRITERIA:

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.*
- B. Property is associated with the lives of persons significant in our past.*
- C. Property embodies the distinctive characteristics of a type, period, or method of construction, represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.*
- D. Property has yielded, or is likely to yield information important in prehistory or history.*

CRITERIA CONSIDERATIONS: N/A

- A. Owned by a religious institution or used for religious purposes.*
- B. Removed from its original location.*
- C. A birthplace or a grave.*
- D. A cemetery*
- E. A reconstructed building, object, or structure.*
- F. A commemorative property*
- G. Less than 50 years of age or achieved significance within the past 50 years.*

AREAS OF SIGNIFICANCE: ARCHITECTURE; SOCIAL HISTORY; EUROPEAN ETHNIC HERITAGE

PERIOD OF SIGNIFICANCE: 1929

SIGNIFICANT DATES: 1928-30

SIGNIFICANT PERSON: N/A

CULTURAL AFFILIATION: N/A

ARCHITECT/BUILDER: K. M. Vitzhum & Company, Inc.

NARRATIVE STATEMENT OF SIGNIFICANCE: See Continuation Sheets

9. MAJOR BIBLIOGRAPHIC REFERENCES

BIBLIOGRAPHY: See Continuation Sheets

PREVIOUS DOCUMENTATION ON FILE (NPS): N/A

- preliminary determination of individual listing (36 CFR 67) has been requested.*
- previously listed in the National Register*
- previously determined eligible by the National Register*
- designated a National Historic Landmark*
- recorded by Historic American Buildings Survey # _____*
- recorded by Historic American Engineering Record # _____*

PRIMARY LOCATION OF ADDITIONAL DATA

- State Historic Preservation Office* *Other State agency*
- Federal agency* *Local Government: Commission on Chicago Landmarks*
- University* *Other: Name of repository:*

10. GEOGRAPHICAL DATA

ACREAGE OF PROPERTY: .34 acres

UTM REFERENCES:	ZONE	EASTING	NORTHING	ZONE	EASTING	NORTHING
1	16	447428	4636936	3	_____	_____
2	_____	_____	_____	4	_____	_____

VERBAL BOUNDARY DESCRIPTION: See Continuation Sheet

BOUNDARY JUSTIFICATION: See Continuation Sheet

11. FORM PREPARED BY

NAME/TITLE:	Susan M. Baldwin and Beth Schwindt	DATE:	November 3, 2006
ORGANIZATION:	Baldwin Historic Properties	TELEPHONE:	312.515.9170
STREET & NUMBER:	363 West Erie, #300W	ZIP CODE:	60610
CITY OR TOWN:	Chicago	STATE:	IL

ADDITIONAL DOCUMENTATION

CONTINUATION SHEETS**MAPS**

- A USGS MAP (7.5 OR 15 MINUTE SERIES) INDICATING THE PROPERTY'S LOCATION.
- A FLOOR PLAN(S) FOR INDIVIDUAL PROPERTIES
- A SKETCH MAP FOR HISTORIC DISTRICTS AND PROPERTIES HAVING LARGE ACREAGE OR NUMEROUS RESOURCES.

PHOTOGRAPHS

REPRESENTATIVE BLACK AND WHITE PHOTOGRAPHS OF THE PROPERTY.

PROPERTY OWNER

NAME: Village Green Companies

STREET & NUMBER: 30833 Northwestern Highway

TELEPHONE: 248.851.9600

CITY OR TOWN: Farmington Hills

STATE: MI

ZIP CODE: 48334

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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7. DESCRIPTION

Summary

The Steuben Club Building, at 188 West Randolph Street in Chicago, Illinois, stands at the northeast corner of West Randolph Street and North Wells Street in the northwest quadrant of Chicago's Loop, just south of the Chicago River. The mixed-use skyscraper, completed in late 1929, is forty-five stories high, comprised of a twenty-seven story base topped by an eighteen-story polygonal tower that terminates with a twelve-sided top level at 463 feet in the air. It rests on one basement plus a partial sub-basement, all on a poured concrete foundation on hardpan caissons. The architects, K.M. Vitzthum and Company, Inc., designed the skyscraper in Gothic Revival style. The rectangular building is constructed of structural steel framing and steel-encased columns, with panned concrete floors. It extends approximately eighty feet along Randolph Street and one-hundred eighty-one feet along North Wells Street, to the property line on all sides. Chicago's elevated train structure extends along North Wells Street partially obscuring the view of the first floor of the building from the west. The office entrance faces south onto Randolph Street, with both the south and west elevations treated as primary facades. The rear, north elevation and the east elevation face narrow alleys across which are lower buildings. The south and east elevations of the twenty-seven story base and all elevations of the tower are faced with off-white terra cotta, which is embellished with a profusion of gothic ornamentation at the lower and upper levels and all sides of the tower. The north and east elevations of the building base are faced with brick.

Exterior

The building plan forms a narrow rectangle at the base, with the width about half of the length, and each façade symmetrical. From the west elevation, the building appears as two tall buildings joined together, with the tower on top of the southernmost building. From the south, the building appears quite vertical in proportion, with the tower of the building situated toward that elevation, leaving a deeper setback at the north. Above the second floor, the northeast corner of the building is notched in to form a long rectangular light court. The light court is recessed approximately 20' from the east elevation and about 105' from the north elevation, with an enclosed staircase set into the corner. Additionally, the rear, north elevation is recessed to the depth of one structural bay above the fifth floor, so that only the base of the building fills the lot. The base rises unbroken to the twenty-fourth floor, where the diagonal cuts which form

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chamfered corners at the southeast and southwest corners foreshadow the setbacks and angles of the tower. The octagonal tower, located on the southern half of the building and additionally set back from the face of the building base on the south, west, and east elevations, has further setbacks at the thirty-fourth, thirty-eighth and finally the forty-third and forty-fifth floors. The repeated setbacks form the vertical telescoping shape of an Art Deco skyscraper. Gothic ornamentation, including pointed arches, tracery, crockets, finials, niches, colonettes, buttresses and spires, is concentrated on the primary façades at the lower stories up through the sixth floor, the top of building base from the twenty-second floor through the twenty-seventh, and on all facades of the tower.

The south and west primary elevations are treated much the same, with non-original pinkish-gray granite (installed prior to 1973) facing the first floor, and the original off-white terra cotta cladding the remaining stories. The south façade is four structural bays across, and the west façade has eight bays. Additionally, on both elevations these bays are framed by narrower bays at each corner and another in the center of the west façade. The narrower bays serve to visually strengthen the corners of the building and highlight its verticality. The building design has a four story base – gothic arches within each bay of the lower levels are topped by a row of six single windows at the fourth floor level that are fitted within the finials of the arches, and align with the windows above. The division between the fourth and fifth floors is articulated by a projecting cornice. At the fifth and six floors, above the cornice, the four structural bays are divided into six window bays and with the window on each end add to eight windows across on the south and fifteen on the west. The fifth and sixth story windows, in sets of two, are set into two-story gothic arches within each bay which form an ornamental transition to the upper stories. The west elevation essentially repeats this pattern, with the exception of the additional wide structural bay at the north end of the building up through the fifth story. The northernmost narrow and wide bays are in the extended portion of the building that drops off above the fifth floor, and so are only five stories tall. The spandrels dividing the floors up to the sixth are faced with ornamented dark colored terra cotta.

The windows throughout the building, mostly original but in poor condition, are typically metal industrial-type sash, double hung, in either a one-over-one or two-over-two light pattern on the main facades. From the eighth floor up through the twenty-first, the shaft of the building base has little ornament, with punched in windows in a repetitive pattern at each floor, varying sets of double and single windows in a symmetrical pattern. The terra cotta facing is textured to resemble rough-cut stone, with various colors apparent in the glazing with close up viewing, which from a distance enhance the stone-like quality. The lintels and sills are smooth, off-white terra cotta, and the terra cotta spandrels feature Gothic arch molding patterns. On the south elevation, the four central bays each contain a single window, separated by slightly projecting but

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simple, continuous vertical masonry mullions. These are flanked by sets of two windows divided by a very narrow, continuous mullion, with the pair set within wider, compound projecting mullions. On the outer sides of the window sets, at each corner of the building, is a single tier of punched in windows. The west elevation has the same pattern with a few exceptions. As the west elevation is approximately twice the length of the south, the pattern is repeated from the center of the building to the rear, so that there are two repeating sets of four single windows flanked by double windows and then by single unadorned windows. However, at the center of this façade, above the Wells Street entrance, the single windows of this tier are wider, and the north tier of single windows is missing because that bay of the building drops off at the sixth floor.

The upper levels of the building base beginning with the twenty-second floor, like the base and top, are more ornamented due in part to their original use as club rooms. The fenestration tier pattern is the same but the windows are generally taller, the top sash is shaped into a gothic arch, and the spandrels are more elaborately embellished. At the twenty-third and twenty-sixth floors, the windows are not tall but the single window tiers are here divided into sets of double windows. Between those, the window openings of twenty-four and twenty-five are two stories in height. The grand tri-partite, triple-sash, multi-paned windows are each set within an elaborate gothic arch that terminates in a molded finial that extends up to form the mullion separating the set of windows above. In addition, the southwest and southeast corners of the twenty-fourth and twenty-fifth floors are chamfered, with flying buttresses connecting from the walls on either side of the corner windows to the finials that terminate the strengthened corners at the top of the twenty-third floor. Above that, there is a cornice separating the twenty-sixth and twenty-seventh floors, with single-level gothic windows at the twenty-seventh floor topped by a tall classical parapet and finials at the setback to the tower. At each bay of the parapet and at the corners of the twenty-seventh floor are hints of a feature used on the tower facades – the deep piers dividing the window bays take on the look and proportion of buttresses.

The swimming pool is situated over the north section of the twenty-seventh floor next to the tower and is surmounted by a skylight. The coved and gabled roof of the skylight has been covered over, though its copper trim can still be seen. At the southeast, southwest and northwest corners of the setbacks to the tower at the twenty-eighth floor, there are one-story water cisterns, two in each corner, covered with polygonal terra cotta structures with pointed roofs of terra cotta tiles that echo the cap at the top of the building. Each facet of the structures contains a blind gothic masonry arch.

The tower of the Steuben Club Building, with its seemingly delicate gothic detailing, created a challenging puzzle that was met with engineering ingenuity. With Chicago gales that may blow

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up to 100 miles per hour, the flying buttresses and deep reveals at the windows required specially designed structural support and steel fabrication that were considered innovations to the industry. There were complex framing problems and issues related to wind shear and uplift. For this reason, additional wind bracing in the form of the buttresses helped to anchor in the corners and at connections to both the interior and exterior columns.¹

The tower, which begins at the twenty-eighth floor, presents the same treatment on all four elevations. It carries through and expands many of the design features that are introduced at the lower facades. The four corners are chamfered to form an octagonal plan. Additional setbacks at the thirty-fourth, thirty-eighth, forty-third and forty-fifth floors emphasize the telescopic aspects of the tower. At the twenty-eighth floor, the bays are articulated by very deep piers that appear as buttresses, and rise continuously to the top of the thirty-third floor, thinning slightly as they rise. At this point there is an ornate parapet, highlighting the set back of the next floor, which repeats the design up to the thirty-eighth. In addition, the diagonal corners are strengthened by continuous compound piers with the appearance and size of gothic cathedral columns.

The top floors of the building appear as a wedding cake. The setback at the thirty-eighth floor is dramatized by two-story flying buttresses that continue up the façade as piers, drawing the eye ever upwards. The forty-third, topmost habitable floor, is a small square which is set back from the floor below and is somewhat hidden by its tall parapet and finials. More visible are the ornamented solid walls of the forty-fourth floor that rise above. At the top corners of the forty-fourth floor, three-part flying buttress connect to the tall solid, embellished walls of the twelve-sided top layer. Where the wings connect to the top of the wall the design continues up through a corniced parapet to form finials at the very top. Each facet of the twelve-sided pavilion is decorated with a medallion and moldings. The pavilion is capped by a peaked roof – originally of terra cotta tile but now built-up composition.

The fenestration and vertical mullion pattern continues up to the top of the tower, with the four central bays continuing up to the forty-fifth floor as the outer bays become narrower and then drop off at the thirty-eighth floor. Up to the forty-first floor, each bay of the tower contains a set of two windows, with those at the twenty-ninth, thirty-first and thirty-third floors having gothic pointed windows while the others have transoms embellished with gothic patterns. Each bay at the forty-first floor has one large window set within a gothic arch. Above that, the forty-second floor bays each have one smaller window, with a more modest arched lintel. The forty-third story windows, which are mostly hidden behind the parapet, are very similar to those below.

¹ George Brunkhorst, "Architectural Design of Our Stately Steuben Club Building," *The Steuben Beacon*, n.d., ca. 1930.

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North and East elevations

All of the north and east elevations of the building are clad in buff-colored calcium silicate brick, with terra cotta lintels and sills. The southernmost six bays of the east elevation are covered by the adjacent building, while the remainder is exposed. The southernmost bay, which has only five single, randomly placed windows, is embellished with two narrow strips of terra cotta that run vertically up the building to form flat pilasters. The east elevation also has the notched light court above the second floor, with a set of steel fire escapes in the corner of the notch at all floor levels. The remaining windows on this elevation are all tiers of single 2/2, also metal double-hung

The north elevation has six tiers of windows. These are single windows at the middle tiers flanked by tiers of double windows at the corners. At the center of the north elevation is a set of fire escapes, and the two tiers to the east of that have windows with wire glass. The exceptions are at floors twenty-two and twenty-four through twenty-five which have gothic windows. Some of the windows on both the north and east elevations have a fixed wood panel in the lower sash to accommodate a window air conditioner.

Storefronts/entries

The original storefronts, entries and ground floor terra cotta facing were removed from the building some time in the past, before 1973. They were replaced with pinkish-gray granite facing, aluminum-framed storefronts and new entry assemblies. As mentioned, the south elevation is four structural bays across, with a narrow visual bay on either end. Proceeding from east to west, the eastern narrow bay has a single door which originally led into a staircase down to the Rathskellar, but that has been removed. The existing door has a bronze finish the same as that of the adjoining office entry. Originally the most elaborate, the office entrance was recessed by about eight feet under an ornate gothic arch.² At some time in the past, the entrance was moved toward the street so that it is now recessed a depth of just a few feet, and is set within the granite facing with a black granite surround. It has two revolving door assemblies with bronze finishes, and a transom divided by a fixed glass panel with "188" printed in gold on glass. To the west of the entrance is a single recessed door into a retail space, with an adjoining angled display window. Next to that is a large display window divided by a muntin, and then another slightly recessed retail entry, with a single door with transom, angled window and a revolving door assembly. At the west end, the original chamfered corner has been filled in and now contains a

² This and other details of the original conditions were taken from the original architect's drawings, dated January, 1928.

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display window, close to the ground, surmounted by a light box. The light box signage continues around the corner onto the west elevation.

There are eleven storefront bays on the west elevation. Proceeding south to north, the narrow bay on the corner has a single display window, next to a wider display window at the second bay, both beneath the lighted sign box. The following two bays have no openings and are a blank wall of pinkish granite. To the north of that, the fifth bay is like the second bay, a large display window divided by a muntin. The narrow sixth bay is the original club entrance, which bisects the west elevation. This entrance has also been altered from the original design. It consists of a single revolving door, recessed about 18" set within a simple black marble surround, surmounted by a black marble transom with the Wells Street number "157" incised in gold. To the north of that, bay seven is filled with an aluminum-framed door that is slightly recessed and flanked by angled windows. The eighth bay has a recessed entry on the side, with an angled window and a front display window. Next to that is another recessed entry, with a high display window at the front, and adjacent to that is a single high display window. The northernmost bay has a single recessed door next to a large display window divided by two muntins. These existing storefronts are all in poor condition and have inappropriate signage.

Interior

The Steuben Club building was originally intended as a mixed-use property, with lobbies and retail spaces on the ground floor, additional retail at the second and third-floor levels, offices from floors four to twenty-one, and the club above. Floor twenty-one was transitional with both office and club facilities. The club solely occupied floors twenty-two to the top, with the recreational and social spaces from twenty-two through thirty-four and the remainder of the tower as rooms for club members. Gradually over the years the some of the club spaces were also taken over for office uses with the remainder as a health club, and the upper level of the great dining room was closed off with a false ceiling to install mechanical equipment. The natatorium survived relatively intact.

First Floor

The office lobby is entered from Randolph Street on the south. Notes from 1984 indicate that extensive renovation was done at that time, including new floors, marble walls, new paint and light fixtures and "raised the ceiling to its original height." The existing size of the lobby was expanded from the original by moving the deeply recessed entrance assembly back by several feet toward the exterior, and by removing a stairs on the east that was accessed directly from the exterior descending to the lower level. It is not known when this was done, but it was either prior to 1984 or at that time. It resulted in the redesign of the smaller symmetrical lobby, to what is now off-center with redesigned floor, ceilings and walls. The current decoration dates from ca. 1992, but the size and shape date from the earlier renovation. It is still modest, about 18' x 20',

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and is one-story in height. The walls are painted wallboard, accented with pilasters and dark painted wood trim. The floor is covered in granite tiles, in pinkish tan with a darker central geometric medallion design and diamond shapes at the corners. The slightly coved ceiling has a narrow decorative cove molding and recessed lights. There is a modern security desk in the corner, with a fire panel behind it and on the west wall a bronze-framed directory faces another on the opposite wall. On the north wall, off-center to the west, a flat-topped arch with rounded corners leads into the north-south corridor. This arch shape was used throughout the first floor in the ca. 1992 design of the space.

The north-south corridor extends to the rear of the building at the north where it terminates at an emergency exit door that leads to the freight elevator foyer. The corridor, about eight feet in width, is bisected by the perpendicular east-west corridor leading from the original club entrance on Wells Street to the west. To the east of and parallel to the corridor is an enclosed space of approximately the same width, which runs the length of the corridor and serves as small retail space. At the south end near the lobby is an enclosed stairs, with treads covered with terrazzo and risers faced with black granite tiles, and a bronze hand-rail. The overall decorative treatment of the south end of the corridor is similar to that of the office lobby and also dates from about 1992. There is granite tiled facing on the walls to a height of seven feet, trimmed with dark stained wood, and granite tiled floors with black tile base trim. To the south of the intersecting east-west corridor, the elevator banks and foyers take up most of the west side of the main corridor. To the north of that, the floors are black terrazzo and on the east wall is a continuous ribbon of small, simple, square, bronze-framed display windows at eye level. Facing this on the west wall is a series of similar but separated display windows and several wood-framed, glass-paneled doors set in simple bronze surrounds. None of the windows or doors in the corridor is original, but may date to the 1950s.

The east-west corridor is entered from the original club entrance on Wells Street. There is no lobby here, and the corridor is the same width as the north-south corridor. It has black marble facing on the south wall and light-colored marble on the north. The painted ceiling has recessed lights and an Art Deco-inspired cove molding. There is one entrance into retail space on the south, and two on the north plus four display windows on the north of the same type as those on the west wall of the main corridor. These are not indicated on the original plans so have probably been added. The floor is also black terrazzo.

Opening into the main corridor on its west wall just south of the intersection of the east-west corridor is an original, enclosed stairs of marble with solid risers, bullnosed treads and a bronze handrail. To the south of that is the generously sized club foyer with three elevators, one of which is now out of commission. The operating elevators service floors 26 to 43, and have been

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modernized with new machinery and redecorated cabs. The foyer is decorated much the same as the lobby and corridor, with granite-faced wainscot and dark wood trim. The entrance from the corridor into the foyer is a flattened arch with pilasters matching that of the lobby. The west wall, which was originally partially open into a cloak room/office, has been closed off with painted wallboard. The floor is carpeted. The paneled and painted double elevator doors on the south wall, which appear to be original, are set within low gothic arched openings.

To the south of the club foyer is the office elevator foyer, much smaller in size but accommodating six elevators – three on each side, ascending to the office floors. In 1964 the elevators were changed to automatic high-speed electric operation, with new cabs. Like the club foyer, it is entered through a flattened arch. The walls have granite-faced wainscots with dark stained wood trim, carpeted floor and recessed lighting in the slightly coved ceiling. The simple, painted elevator doors have bronze surrounds and there is an original bronze mail box on the west wall. A now closed off door in the west wall led directly into a retail space.

There were originally about ten retail spaces on the first floor, each directly entered from Randolph and Wells streets, but this configuration has changed. There is currently one large retail space on the southwest corner, and four separate spaces along the north end of the building's west side, so that the entrances from the street have been altered. The retail spaces have been altered significantly over time and currently have dropped, suspended ceilings and linoleum or carpeted floors. They have been vacated while undergoing rehab so that currently there are no active stores.

Office Floors, 2 -20

The building core, with the elevator shafts, foyers, staircases, and bathrooms, is located at the southeast quadrant of the plan, set in one bay from the south elevation. The typical plan of floors two through twenty has about 8200 rentable square feet. The second floor, which originally contained further retail spaces and had no corridor at all, currently has a partition hallway extending most of the length of the building, but set one bay farther west from the historic upper floor corridors. The third floor, which was also originally a retail floor with no corridor, has none existing, only open space with some partition walls and the exposed column grid. The fourth and fifth floors have a version of the historic plan, where the office elevator foyer leads around the corner of the core into a long corridor, approximately six feet wide, which extends to the north. At the fourth and fifth floors, the corridor is shorter, but typically on floors six through twenty, the corridor extends north to within two bays of the rear, north wall. This fits the historic office plan; however, on some floors the length of the corridor varies depending on tenant needs.

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The building has undergone a floor-by-floor renovation over the years. The typical elevator foyer on these floors has the original gray marble wainscot rising to 7 ½ feet (at the top of the elevator doors), painted metal elevator doors with modern indicator lights and call buttons, carpeted floor and a slightly coved ceiling with cove lighting. The original bronze mail chutes are extant. The typical corridor extends the marble wainscot (at about 5') and carpeted floors, with wire coves and fluorescent light box fixtures. Some of the corridors have original stained wood trim. The office doors are a mixture – many are glass paneled metal or hollow wood with metal surrounds. Many of the original transoms have been removed, but some are still evident, filled in with wood or back painted. The original yellowish terrazzo remains on most office floors beneath the carpeting.

On the original typical floor plan for the office floors, there were two offices in each structural bay around the perimeter, with a shared secretarial space at the interior of each bay, leading from the corridor. The north and south end corner offices were larger and comprised suites that were two bays deep. These floor plans have been abandoned and altered over the years as office needs, practices and technology have evolved, so that currently the office spaces are different on each floor. Generally they consist of drywall partition walls and partial walls, with suspended acoustic tile ceilings with fluorescent light panels, and no features of note. The floors are covered with either carpeting, linoleum, vinyl tile or in a few cases recent wood or marble. The installation of new lighting, electrical and air conditioning in the building has led to the loss of the original interior office features.

Historic Club Floors, 21 - 43

Originally, floor twenty-one was a transition floor, with rentable offices in the western part of the plan, and club executive offices and a bowling alley in the remainder. Above that, from floor twenty-two up through thirty-three were club social and recreational spaces, and thirty-four through forty-three were rooms for club members. Many of these spaces, with the exception of the swimming pool and health club areas as noted, have been converted to rental office use. Originally on the twenty-second floor was the club lobby, informal dining rooms and the billiards room. The twenty-third floor was dedicated to the huge kitchen and its storage areas. The elevator foyers of the twenty-fourth and twenty-fifth floors have walls faced with black marble, paneled elevator doors with modern indicators and call buttons, and flat plain ceilings with light panels.

The grand dining room was on the north end of the twenty-fourth and twenty-fifth floors, with one-story private dining rooms on the south end of both floors. At the south end of the dining room was a balcony and organ loft, where portions of original murals remain. The room was lit

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by the two-story tall, three-part gothic windows on the east and west. The ceiling, with ornate classical revival details, was the most elaborate interior feature of the building. The leaded-glass windows are topped with vaulted arches that curve into the ceiling to join the composite plaster cornice. The perimeter of the ceiling features portraits within medallions. At some time prior to 1992, this elaborate ceiling and the upper level of the windows was covered and lowered with acoustic tiles suspended from the historic ceiling. Mechanical equipment, including large ductwork, was installed in the area above this ceiling further destroying some of the details. The twenty-fourth floor was renovated as offices in the same manner as the other floors, with partition walls and carpeted floor. Some of the features of ceiling at the twenty-fifth floor level, though damaged, have survived. This includes arches, pilasters, murals, sculpted medallions, busts, and moldings.

The north end of the twenty-sixth floor is the lower level of the natatorium, still extant, while the south end held a lobby and reception room for women, plus a women's dining room, card room and lounge. Currently the twenty-first through the twenty-fifth and the south end of the twenty-sixth floors look much like the lower office floors except that they do not have the historic corridors.

The natatorium is entered from the twenty-seventh floor. The pool, which measures 25' x 60', and surround are faced with tan ceramic tile, while the walls are partially faced with a wainscot of shaded green tiles trimmed with ornamental black tile bands. There is a row of steel windows above the tiles on the east wall, each one placed between the ribs of the beams that support the roof. The ceiling is coved and surmounted by a skylight centered over the pool. It was originally movable to open up to the outdoors, but no longer operates. It is supported by a graceful structure of curved, ribbed beams. Due to deferred maintenance and structural problems, the gabled roof of the skylight has been covered over on the exterior, though much of its copper cresting trim is still visible. At the south end of the twenty-seventh floor there were originally steam rooms, therapeutic baths, a solarium, massage rooms, and a barbershop. This space is still in use as a health club, but the original plan and purposes have evolved.

The octagonal tower begins at the twenty-eighth floor, which originally was "devoted exclusively to the beautifying of women."³ In 1929, this meant locker rooms, showers, and a beauty parlor. It is currently work-out rooms and equipment, with a linoleum floor and views out of the extant gothic-arched windows. The tower floors are small, only about the width of three structural bays, or 60'. The twenty-ninth floor originally held men's locker rooms, and is still used for the health club. The men's heavy exercise equipment was housed in the two-story space of the thirtieth and

³ Arthur Hercz, "A Trip Through the Wonderful Steuben Club Building," *The Steuben Beacon*, n.d., ca. 1929, p 60.

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thirty-first floors. It included a gym, exercise room, boxing area, rowing machines, weights, and so forth. Above that, there were three handball courts and a locker room in the two-floor space of floors thirty-two and thirty-three. While the thirty-first level has been floored over and both thirty and thirty-one now contain offices, most of the two-story space of the handball courts has been preserved as a studio.

At the thirty-fourth floor, the plan becomes smaller still, and there is another setback at the thirty-eighth floor, from which point the tower continues to telescope. The thirty-fourth to the forty-third floor originally contained rooms for the club members, some with kitchenettes. The suite on the forty-third floor was reached only by stairs as the elevator only goes to the forty-second floor. These floors were also converted to offices with finishes much like the lower office floors, but have been vacant for more than ten years. They have been stripped of most finishes, with few partitions, no corridors and are reached by only one elevator. The forty-fourth floor contains elevator machinery and then the building is capped by the small twelve-sided floor at the top which is vacant.

Mechanical system

In 1929, to handle the heating and ventilation of such a large building creative techniques were devised by the building trades, including the use of an automatic coal and ash handling system and an air conditioning system up to the third floor to lower the level of noise from outside.⁴ The building has since been air conditioned by various systems installed over the years to suit the purposes of various tenants. There is a combination of central air, package air conditioning and window units, though some of these are no longer in operation. The tower now has a central air conditioning system. The current heating system for the building is composed of steam heat from four boilers, conducted to two-pipe radiators on the office levels. The electrical and plumbing systems have been upgraded over the years but are insufficient for current office or residential use.

Integrity

A very high percentage of the distinguishing features of this skyscraper remain, including its prominent vertical silhouette, white terra cotta sheathing, fenestration, and profusion of gothic ornament. It also retains the polygonal top floor and pointed cap roof. Some of the terra cotta cladding has required emergency repair and replacement, and some of the ornament has been temporarily removed for safety and stored. As mentioned, the first floor has been re-clad in granite with replaced storefronts.

⁴ Brunkhorst, p. 29.

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In the interior, some decorative features of the original dining room remain, in addition to the swimming pool along with its skylight. Other extant features of the club include the two-story spaces of the handball courts, and portions of the club elevator lobbies. On the typical floors, many of the original corridors are extant, with marble wainscots and trim. The offices have been remodeled over the years to accommodate different tenants, and the club accommodations and some other club spaces have been converted to offices. The building was renovated in about 1964, and again in 1982-84, with additional interior modifications in 1992.

With the exception of the alterations mentioned, the building retains a high degree of integrity of setting, materials, design and workmanship, representing its historic and architectural significance.

8. STATEMENT OF SIGNIFICANCE

Summary

The Steuben Club Building at 188 West Randolph meets Criterion C as a significant example of 1920s-era skyscraper in Chicago, and Criterion A for its association with the history of Germans in Chicago. It was designed in 1928 by the firm of K.M. Vitzthum and Company and completed in late 1929 just after the stock market crash. The Steuben Club Building, with its well crafted Gothic Revival detailing and striking vertical form, was constructed during the decade when the city's distinctive skyline began to take shape. Its dramatic tower reflects the city's 1923 zoning ordinance, which mandated setbacks for skyscrapers. The 45-story professional office building and club headquarters exhibits Vitzthum's distinguished collaboration between modern architectural form and historic ornamentation. In addition to the tower, the building's verticality is emphasized by the use of projecting piers, buttresses and series of telescoping setbacks surmounted by a twelve-sided crown. The building represents many of the characteristics of the relatively rare Art Deco era skyscraper in Chicago, and is a significant complement to Chicago's collection of steel framed, limestone skyscrapers which tell the story of the city's development in the 1920s. It is also one of Chicago's most visually distinctive - the telescopic Gothic Revival tower and dramatic polygonal cap create a visually prominent landmark on Chicago's skyline. Located in a distinctive position in the northwestern quadrant of Chicago's Loop, this fraternal cathedral is an important visual presence to thousands of Chicagoans daily. The building's architects, K. M. Vitzthum & Company, were a prolific Chicago firm whose work represents a clear transition in both form and style from block buildings with classical ornament to the tall verticality of the Steuben Club Building and the stripped modernism of the One North LaSalle Street Building.

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The Steuben Club Building was constructed by and for the German-Americans of Chicago as an expression of German achievement and pride. As the largest ethnic group in Chicago at the turn of the 20th century German immigrants experienced discrimination, which grew as the country entered World War I and continued into the decade following. The Steuben Club was founded both to celebrate the best of their cultural heritage and their loyalty to their new country. Their heritage was displayed in the Gothic cathedral-like edifice, with its carvings of German icons, and in the interior with high-quality art, murals, and sculpture illustrating the best of German artistic achievement. In constructing one of the most imposing club buildings in the country, they demonstrated their desire to compete on a social level with other Americans. By including women and members of all economic groups, they also proved their democratic zeal. In addition, the building offered space and opportunity for the club members to gather for social and recreational activities, and to practice many of their favorite cultural and physical activities such as singing and gymnastics. The club was unique in that, rather than focusing on a few particular activities or goals, it attempted to offer the full range of services to its members.

History

In 1928, the 2500-member Steuben Club of Chicago planned its imposing club building dedicated to the memory of the distinguished Revolutionary War hero Friedrich Wilhelm Augustin, Baron von Steuben (1730 – 1794). It was written at the time that “It is but proper that an organization such as the Steuben Club should build such a veritable club cathedral to its lofty ideals.”⁵ It was fitting that the club was organized in Chicago, a city steeped in the culture of its German immigrants.

During the last half of the nineteenth century, the largest ethnic group in Chicago was comprised of those of German descent. By 1920, the number of immigrants in Chicago from Germany had dropped slightly to 22% from the 25% of Chicagoans who in 1900 had been born in Germany or had a parent born there. From 1820 until 1930, almost six million German immigrants came to the United States in addition to the many who had immigrated in the late eighteenth and early nineteenth century. The peak migration of the late nineteenth century coincided with Chicago's period of most rapid growth.⁶ The slight drop in immigrants recorded by 1920 was mostly due to World War I, which caused reduced emigration from Germany and also made it unpopular among many to acknowledge a German heritage.

⁵ Steuben Club, First Annual Steuben Club Yearbook, n.d., ca. 1929, in Chicago Historical Society.

⁶ Christiane Harzig, “Germans,” in *Encyclopedia of Chicago*, U of Chicago Press, 2004, p. 333.

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Throughout the nineteenth and early twentieth centuries, there were networks of German organizations, churches, clubs, newspapers, theaters, and political and cultural activities. As an ethnic group, the people met and socialized at beer gardens, fairs, bazaars, and picnics, and in parades through neighborhood streets. However, the German community, being large, was also diverse, separated into smaller groups by religion, generation, class, gender, and political leanings. But they often united across these lines to defend what they perceived as "Germanism"—the concept that they considered to be at the core of their ethnic identity. The first German lodge in Chicago was founded in 1849, followed a few years later by the German Aid Society and then by various social and cultural clubs such as the Germania Club, and the "Schwabens Verein," founded in 1878. Choirs (Gesangs) and gymnastic groups (Turnvereine), regional associations (Landsmannschaften), theater clubs, and charity organizations offered varied cultural and physical improvement programs for the upper and middle-classes.⁷

Among the numerous clubs and the mutual aid societies founded nationally to meet the needs and interests of German immigrants, the German-American National Alliance, a cultural-political umbrella organization, was founded in Philadelphia in 1900. The task of the Alliance was "to arouse and promote feelings of unity within the people of German origin." It was also intended

to spark the inherent power of the German-Americans so that they would exert a healthy influence on, and an energetic defense of, such rightful wishes and interests as were neither in opposition to the common good of the country nor averse to the rights and duties of good citizens everywhere; to shield German-Americans against nativist attacks; and to foster good, friendly relations between America and the Fatherland.⁸

A membership of three million German-Americans by 1916 attests to the interest in these goals. The Alliance was an active political organization, however, and at times claimed to act as the "official" lobby of the German-Americans. For example, the Alliance opposed the very notion of prohibition as well as all legislative attempts to enact it into law; it fought against immigration limits; and it encouraged legislation that would promote German language instruction in the

⁷ Harzig, p. 334

⁸ www.steubensociety.org/

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public schools. While many of these activities were controversial, at the same time the Alliance encouraged the acquisition of American citizenship along with the learning of English.⁹

The First World War presented new challenges to German-Americans. The Alliance, due in part to its pro-Kaiser stance, was disbanded by government fiat following Congressional hearings concerning its possible un-American activities. Early in the war, Chicago's German American community leaders were among those who tried to raise support for neutrality, but German military activities such as the sinking of the HMS *Lusitania* and unrestricted submarine warfare discredited their position. Anti-German sentiment during this time rose, decreasing the influence of Chicago's German Americans in public life, and leading many of German descent to hide their ethnicity. Though Chicago escaped the worst of the anti-German hysteria that spread across the country, many German American associations thought it opportune to hide their heritage: The Germania Club became the Lincoln Club, and in many German church services and parochial schools, where the German language was already in decline, they chose to preach and teach in English.¹⁰

In the aftermath of the war, German community leaders tried to resurrect their culture and social status through rebuilding of their social community – the Lincoln Club again became the Germania Club in 1921 – and recognition of German contribution to American society. Despite little interest in German “ethnicity” at the time, they did not give up and in 1919 patriotic Americans of German descent founded the Steuben Society of America as a kind of replacement for the Alliance. Unlike the Alliance, the Steuben Society of America accepted into its membership only American citizens, it used only English as its official language, and tried to distance itself from the former national organization that had fallen into disrepute for some of its “unpatriotic” stands. The Alliance is an educational, fraternal, and patriotic organization, still in existence, whose stated purpose is “to educate the public about matters of interest to American citizens of German descent and their families, to encourage participation in civic affairs, and to perpetuate and enhance the understanding of contributions made by such citizens to the development of the United States of America.”¹¹ In its early decades, the Steuben Society focused strongly on guarding the liberties of its members and assisting new immigrants in applying for American citizenship through various educational activities. The society still gives awards and scholarships to students, publishes materials highlighting achievements of German-Americans and has educational and outreach programs. There continues to be annual Steuben

⁹ www.steubensociety.org

¹⁰ Harzig, p. 336

¹¹ www.steubensociety.org

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Day German-American parades in New York City and Philadelphia, with a regional parade in Chicago in 2005.

In Chicago in the 1920s, with its high percentage of German-Americans, it was felt that there was a need for a physical and social center to represent their goals, and that it should be manifested in a club house that would be worthy of their great contributions and the envy of all the other social clubs. It was apt that the Steuben Society of America and the Steuben Club of Chicago, founded about six years later, chose to name their organizations after General von Steuben as a way of highlighting the patriotic contributions of a great German-American. Steuben was a Prussian officer who was introduced to General George Washington by means of a letter from Benjamin Franklin during the time when both Steuben and Franklin were in Paris. He reported to Washington at Valley Forge in 1778 and is credited with turning the undisciplined soldiers into a real army. During the 1778-79 winter in Valley Forge, he prepared the "Regulation for the Order and Discipline of the Troops of the United States," which became known as the Blue Book, the army's standard drill manual. He was quickly successful at training troops which led to Washington securing for him the appointment of Inspector General with the rank of general in addition to drillmaster. As a testimony to his talents, the officers of the army at Verplanck's Point in 1782 adopted the following 'creed,'

We believe that Baron Steuben has made us soldiers, and that he is capable of forming the whole world into a solid column, and displaying it from the center. We believe in his Blue Book. We believe in General Knox and his artillery. And we believe in our bayonets. Amen.¹²

Following this tribute from soldiers, Steuben's great contribution to American history is further underscored by a letter from George Washington, dated 1783, which reads in part,

I wish to make use of this last Moment of my public life to Signify in the strongest terms, my entire Approbation of your Conduct, and to express my Sense of the Obligations the public is under to you for your faithful, and Meritorious Services.....

This is the last letter I shall write, while I continue in the Service of my Country – the hour of my Resignation is fixed at twelve this day – after which I shall become a private Citizen on the Banks of the Potomac, where I shall be glad to embrace you.....¹³

¹² Brochure, "Friedrich Wilhelm von Steuben," p. 1, n.d. Files of CHS

¹³ Ibid. p. 2. Also <http://www.americanrevwar.homestead.com/files/VONSTUB.HTM>

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Thus the name Steuben came to symbolize to many German immigrants their ethnic pride. It was felt that the name was symbolic of patriotism, reminding and reassuring Americans that German-Americans were true to their adopted country.

The Steuben Club, originated in Chicago, was incorporated in Illinois on May 21, 1926. The primary philosophy of the club was proclaimed in its slogan on the title page of the first yearbook of the club, from about 1926-67, "Loyalty to the United States of America, Respect and Honor for our Ancestors." Its membership was limited to those of Germanic extraction and of "recognized respectability, who are whole-heartedly in sympathy with this great movement, and who have been nominated by members of the club and subsequently carefully scrutinized by the committee on admission, represents (sic) the highest type of citizenship."¹⁴ It was planned that the Steuben Club would become a national movement, with club houses throughout the country. The first yearbook optimistically claimed, "As the Steuben Club movement is projected into other cities, giving the members of each club privileges, the Steuben Club yearbook will become a national institution." Early on, that seemed likely as thousands of German-Americans of all professions and economic means joined the popular club.

The Steuben Club's goal of constructing a club house differentiated it from many of the existing societies for those of German descent. They envisioned the construction of a club house surpassing even the most prestigious clubs in the city, to "furnish a downtown center for the social activities of its members and for securing unity of purpose and effort along the lines of art, literature, science, and Americanism..."¹⁵ It was with great optimism and hubris that the purpose of the club house was described in the first yearbook as follows,

No other class of Americans has contributed more to the greatness of our country, and now, for the first time, the recognized leaders are united to erect the physical embodiment of their loyalty to our country and their honor and pride for the greatness of their ancestors. In this great work they are linking the past and the future generations.

¹⁴ Steuben Club, "First Annual Yearbook," n.d., ca. 1928.

¹⁵ Ibid.

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The testimonial to be created by the Steuben Club will be the largest and most elaborate club building in the world. It will be modern in every particular with appointments designed in luxury and artistry, leaving nothing to be desired.¹⁶

At its founding, the club had executive offices at the Atlantic Hotel, 316 South Clark Street. The club was led by many prominent businessmen of the day, but membership was not limited to the wealthy or influential, and included members from all walks of life. The first officers were the presidents of a coal company and a hardware company, a judge, an officer of Commonwealth Edison, and a member of the legislature. In addition to bank presidents, industrialists, professionals, and civil servants, other club members included bank tellers, policemen, a sign painter, caretaker, chemists, railroad workers, artists, athletes, bakers, brick layers, brick manufacturers, brewers, bookbinders, clergymen, decorators, florists, jewelers, a wood carver and a "billiardist" – representatives from most every profession imaginable at the time. Notably, and unlike most of the other social clubs of the time, women were also members of the club in their own right. While many of them were listed as "housewives" others were stenographers, cashiers, dressmakers, property owners, teachers, and other miscellaneous professions. Club membership was not limited to Chicago residents, and there were many from the surrounding counties, including the mayors and bankers of towns with majorities of German Americans, such as Elmhurst.¹⁷

As early as late June, 1926, architect and Steuben Club member Karl Vitzthum had proposed an initial design for a thirty-two story building which was being considered for one of two sites within the Loop. The design was described as "one of the first imposing examples of the New York set-back style of architecture" instead of the "customary packing house style of architecture."¹⁸ Eventually, the officers of the club chose a site "in a district well built up and established by Americans of German descent."¹⁹ The site chosen for the construction of the Steuben Club, at the north end of the Loop and just adjacent to the financial center of LaSalle Street, was also across the street from the Metropolitan Block and the Bismarck Hotel, developed by a pair of German-American brothers with the aid of a German architect, early in the 1920s. The site provided easy access by public transportation as well as a strong connection to the business center of the city. It was also on the site of the old Briggs House Hotel, which had been

¹⁶ Steuben Club, "First Annual Yearbook," n.d., ca. 1928.

¹⁷ Ibid.

¹⁸ "Steuben Club Plans 32 Story Loop Building," *Chicago Daily Tribune*, June 27, 1926, p. B1

¹⁹ Walter Meyer, "Another Landmark Gives Way to Progress," *The Progressive*, ca. 1927, pp.24-31.

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a landmark of Chicago for 75 years, known for, among other things, as the place where Abraham Lincoln had formulated his campaign for the presidency in 1860. One article from about 1926 proclaims, "That a club bearing the name of this illustrious patriot (Steuben) should occupy the site that was Lincoln's headquarters is a fitting symbol of the democratic policy which they both upheld."²⁰ Land values had risen in the area to the extent that the club paid \$1,500,000 for the site, and the old Briggs Hotel was demolished in April of 1928.²¹

In order to facilitate the construction of the building, early in 1928 the club formed the 188 Randolph Tower Corporation, and planned the project as a mixed use facility that would provide funding through the rental of retail space and professional offices. The economically practical combination of spaces lessened the risk of building incurred by single-purpose buildings on expensive land in Chicago's Loop. Development in this urban environment had become viciously competitive by the late 1920s and escalating real estate prices made any property investment risky. The Steuben Club building was therefore designed to house retail space on the first few floors, professional offices on floors four through twenty-one, recreational and social facilities on floors twenty-two through thirty-four, and rooms for members above, in the upper tower. The Steuben Club signed a twenty-five year lease on their space from the corporation. Members of the club were given the first opportunity to lease office space on the lower floors. The building, initially estimated at \$4,000,000, eventually cost almost \$7,500,000 to build, with the Steuben Club serving as mortgage co-grantor for the 188 Randolph Building Corporation.

Work was begun on May 15, 1928, under the direction of Paschen Brothers general contractors, with the sinking of the fifty-seven caissons on which the building rests. By mid-July, the derricks for handling the structural steel were in place, and by September the work of setting the terra cotta facing, provided by Northwestern Terra Cotta Company, had begun. On September 17, 1928, a cornerstone was laid in a ceremony which honored the two important purposes of the organization: it was the birthday anniversary of General von Steuben as well as the 141st anniversary of the United States Constitution. Chicago building commissioner Chris Paschen appeared "in the habiliments of the Revolutionary hero, von Steuben," and a bronze box containing a copy of the constitution, along with other articles, was placed in the cornerstone.²² Construction proceeded apace and it was reported that the walls up to the tenth floor were in

²⁰ Meyer, p. 28

²¹ Ibid.

²² "Recall Revolution in Laying of the Steuben Club's Cornerstone," *Chicago Daily Tribune*, September 18, 1928, p 31.

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place by the middle of October and by the end of the year the exterior of the Gothic tower was almost complete.²³

Financial problems were already arising, however, as the officials of the club were charged in March, 1929 with misuse of funds for extravagance in the building interior.²⁴ It was noted at this time that the building was nearing completion. The issue was referred to an arbitration board, which purportedly ended the fractional strife. "The truce averts threats of a receivership and will speed completion..." The compromise included the resignation of the board officers.²⁵

By the end of 1929 the building was open for business. The promotional brochure for office rentals proclaims that it was "the outward expression of a movement; it is the expression of the pride of ancestry and loyalty to the United States which have motivated these men and women to unite in building a fitting testimonial to the honor and reverence they hold for those who have passed beyond."²⁶

Before the building interior was completely built out, the stock market crashed and the outlook for fast leasing of the retail and office spaces quickly dimmed, but did continue since the spaces were often let to club members. The second and third floors were marketed to real estate firms, investment houses, and retail shops. The list of original tenants for the building included many prominent firms in commerce, finance and legal services, plus accounting, engineering, insurance, advertising, architecture, real estate and executive offices for manufacturing.²⁷

The interior club spaces were the last to be completed, and the formal opening of the club was delayed until August 3, 1930. At the event, former Wisconsin Governor Fred Zimmerman was the keynote speaker. He used the occasion mainly to speak against prohibition, but ended his remarks by saying "The world war was a world calamity. We rejoice that the fit of insanity has

²³ Brunkhorst, "Architectural Design of Our Stately Steuben Club Building," ca. 1929, p. 29.

²⁴ "Steuben Club Suites Too Lavish; Charge Misuse of Funds," *Chicago Daily Tribune*, Mar. 5, 1929, p. 10

²⁵ "Arbitration Board Ends Steuben Club Factional Strife," *Chicago Daily Tribune*, March 22, 1929, p.9

²⁶ "A Business Address with Prestige," ca. 1929, copy in the Chicago Historical Society.

²⁷ Hercz, "A Trip Through the Wonderful Steuben Club Building," ca. 1929.

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passed. Friendly relations with Germany have been restored and the German spirit still lives.”²⁸
Little did he know.

The glory of the opening was short lived. It was hoped that the Steuben Club model would be projected to other cities, forming a national institution of clubs with reciprocal privileges. This may well have happened had it not been for the clubs financial problems, the stock market crash and subsequent economic depression. In January 1931, thirty creditors began foreclosure proceedings against the club and receivers were appointed by the court.²⁹ The club spaces continued to be used for social events and health facilities, however, and the building was known as the Steuben Club building possibly through World War II – the first reference to it as Randolph Tower is in January, 1948.³⁰ Subsequently, most of the club floors were renovated into additional office space.

Architecture

One prominent member of the Steuben Club was architect Karl Vitzthum, who was chosen to design the edifice. His credentials for this were strong. Born in Tutzing, Bavaria, on January 2, 1880 to a father who was an architectural engineer for the Bavarian Royal Railroad System, a paternal grandfather who was a contractor and builder for several state buildings in Bavaria, and a maternal grandfather who was a cabinet manufacturer and contractor at the Royal Court of Bavaria, architect Karl Martin Vitzthum’s architectural training was rigorous. He attended the Royal Real School at Freising near Munich, followed by the Royal College of Architecture in Munich. His first employment was with Professor Theodore Fischer in the City Building Department of Munich. He first traveled through Chicago in 1902, and then came to stay in 1914, taking a position with D.H. Burnham and Company. Before establishing his own firm in 1919, he also worked for Graham, Anderson, Probst and White, its successor firm White, Jarvis, and Hunt.³¹ Vitzthum’s first known commission in Chicago was the Beaux-Arts luxury apartment building at 2344 North Lincoln Park West, built in 1916. The permit lists Vitzthum

²⁸ “Steuben Club Formally Opens Skyscraper Home,” *Chicago Daily Tribune*, August 3, 1930, p7.

²⁹ “Receivers for Steuben Bldg. Are Appointed,” *Chicago Daily Tribune*, January 6, 1931, p.2.

³⁰ On September 28, 1930, it was noted in the Tribune’s “Club Notes” that the Independent German-American Women’s Club was to hold their opening meeting at the Steuben Club. Further club notes indicated that they met there regularly until at least 1936. The reference to the building as Randolph Towers is also in “Club Notes.”

³¹ Emery Stanford Hall, ed., *Handbook for Architects and Builders*, Illinois Society of Architects, 1929.

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and Teich Co. as architects, probably indicating that Vitzthum had teamed up with Frederick Teich for just this commission.

In addition to his credentials as a German-born member of the Steuben Club, a solid career of increasingly complex commissions provided the experienced background for Vitzthum to obtain the commission for the large, complex and imposing building for the Steuben Club. In the 1920's the firm, known as Karl M. Vitzthum & Company, designed a number of increasingly large buildings that were evolving from Beaux Arts classicism to Art Deco. The best examples include the classically detailed twenty-four story Bell Building (now the old Republic Building) at 307 North Michigan Avenue in 1925, the Renaissance Revival Midland Club building (now the Midland Hotel) at 176 West Adams Street in 1927, and over fifty banks throughout the Midwest including the Hyde Park State Bank (now the Hyde Park Bank and Trust company) at 1525 East 53rd Street, in 1927-28. Their many other commissions included apartment buildings, manufacturing plants, office buildings, and churches. Vitzthum was also known for his work in designing and developing the original Great Lakes Naval Training Station, and Cook County Hospital. Although the firm name was K.M. Vitzthum and Company, his partner from 1919 to 1956 was John J. Burns. Burns was born in New York City in 1886 and graduated from Washington University in St. Louis, before coming to Chicago. Burns' entire career seems to have been in partnership with Vitzthum, until his death in 1956.³² Although the firm is sometimes referred to as Vitzthum and Burns, it is unclear if that was ever the firm name. In fact, all their buildings except the Bell Building list only Karl M. Vitzthum as the architect on the permit, so it seems apparent that Vitzthum was the dominant partner.

After Burns's death, Vitzthum teamed up with Robert Kill and the firm became known as Vitzthum and Kill. Vitzthum continued to be active, and was a member of the city zoning board of appeals at the time of his death in 1967, when burial services were held at the St. Thomas Aquinas Church, 5120 West Washington Boulevard, a Tudor Gothic church which was designed by the firm in 1923-25.³³ It is one of the most prominent of the many churches they designed, along with their final prominent commission, the Modern Gothic St. Peter's Catholic Church in the heart of the Loop, at 110 W. Madison Street, completed in 1953.

In Vitzthum's commission to design a mixed-use skyscraper for the Steuben Club in 1928 he had many considerations in addition to the special use and cultural interests of the club members – namely technology and zoning issues. Skyscrapers of the 1920s were a product of real estate

³² Obituary of John Burns, *Chicago Tribune*, 14 December, 1956.

³³ Obituary of Karl Vitzthum, *Chicago Tribune*, 31 October, 1967.

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speculation, urban conditions, zoning ordinances, building technology and prevailing tastes. In response to the economic recession of the early 1890's Chicago limited its building heights, which discouraged development. In contrast, the New York zoning law of 1916 required that buildings occupy a decreasing percentage of their site area as the height increased, but with no restriction on height. The resultant effect was that New York presented a skyline of tall setback towers, while Chicago initially had bulkier buildings. As late as 1923, a survey showed only ninety-two buildings of ten to twenty-two stories in the Loop, while New York had more than ten times the number of tall buildings with only slightly more than double the population.³⁴

A 1920 revision of the earlier height limits in Chicago allowed occupied floors of up to 260 feet, with unoccupied, ornamental towers rising to 400 feet. This encouraged buildings with Classical Revival ornament such as the Wrigley Building (400 & 410 N. Michigan Ave. 1919-24, Graham, Anderson, Probst & White) and the London Guarantee Building (360 N. Michigan Ave. 1923, Alfred S. Alschuler) with large ornamental belvederes situated atop the occupied floors at maximum height.

The Chicago Temple building (77 W. Washington, 1923, Holabird and Root) was the first to challenge the old building height restrictions, obtaining a special variance from the city council for its eight-story spire. Inspired by the Chicago Temple's experience, the Tribune Tower (435 N. Michigan, 1923-25, Howells and Hood) at 460 feet, also pushed the envelope to build above the height restrictions, which were raised within a year of its completion.

Finally, in 1923 Chicago zoning law was amended to permit occupied floors above the 260 feet limit. The passage of the law was precipitated by a building boom fueled by the post World War I expansion of business. Under the new code, a building could rise to 264 feet at the sidewalk, with towers above that which occupied not more than 25% of the lot size, or one-sixth of the cubic area of the main building. At first, new skyscrapers tended to follow the base-and-tower form embellished with classical ornament. Buildings of this type include the Pure Oil Building of 1926 (35 E. Wacker Drive, Thielbar & Fugard; Giaver & Dinkelberg, associate architects) with its striking tower and belvedere, and the Straus Building, now Britannica Center (310 S. Michigan Avenue, 1924, Graham, Anderson, Probst & White). Another buildings in this category, though with gothic ornamentation, is the Pittsfield Building (55 E. Washington St. 1927, Graham, Anderson, Probst & White). Both these towers, however, are topped by ziggurats.

³⁴ Carol Willis, *Form Follows Finance: Skyscrapers and Skylines in New York and Chicago*. (New York: Princeton Architectural Press: 1995) p. 114.

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The aim of the developers of these buildings was openly stated to “achieve the highest ratio of rentable area to the cubic contents of the building and enclosing walls.”³⁵

The 1923 zoning law governed the shape of Chicago’s skyscrapers in the later 1920’s, encouraging the stepped back features which became increasingly used as the decade advanced. Following the zoning laws, the building type evolved from the simple base-and-tower form, usually with classical embellishment, to more integrated massing with a graceful series of set-backs accompanied by simpler, modern ornament. The form also evolved out of the commercial style with its development of the skeletal frame with its emphasis on verticality and articulation of spandrels and piers. Other forces shaping the skyscraper of the 1920s were the floor plans, dictated by the need for natural light and ventilation, and both vertical and horizontal traffic patterns. By the end of the decade, there were more than twenty buildings that exceeded the old height restrictions, most of these with large amounts of speculative office space.

While many buildings of the 1920s employed an eclectic mix of historic and cultural styles, the hallmark of the era was synthesis of the new form with a modern style, which became known as Art Deco style, a name now applied generally to 1920s skyscrapers. The name and inspiration derived from the *Exposition Des Arts Decoratifs et Industriels Modernes* held in Paris in 1925. The exposition was considered the culmination of progressive artistic movements of Europe and the United States in the first quarter of the twentieth century, drawing from the Art Nouveau, the Glasgow School, the Viennese Secession, German Expressionism, and the work of Frank Lloyd Wright and the Prairie School. Adapted as a medium of progressive design, it promulgated geometric forms and both geometric and nature-inspired decoration.

As a form, the Art Deco skyscraper featured distinctive characteristics. In addition to the ubiquitous setbacks, verticality was emphasized by the continued use of slightly projecting piers and recessed spandrels, with the piers typically devoid of ornament and the spandrels at the lower levels presenting surfaces for stylized modern embellishment. The buildings are often surmounted by towers and/or geometric forms. Materials are smooth and flat, ornament often non-historical, low-relief and geometric in style. The buildings were designed for mixed-use, combining retail on the lower floors with offices and/or clubs on the upper floors. Other distinctive characteristics of the style included the use of color in various ways, the integration of modern art and craft, the introduction of dramatic entrances, lobbies and public spaces, and the use of exterior lighting for additional dramatic effect.

These characteristics can be seen in numerous Chicago skyscrapers not completed until the late 1920s or early 1930s. The Civic Opera Building (20 North Wacker, 1929, Graham, Anderson,

³⁵ Willis, p. 140.

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Probst and White), Riverside Plaza (400 West Madison, 1929, Holabird and Roche), and the Palmolive Building (919 North Michigan Avenue, 1929, Holabird and Roche) are notable from 1929 as embodiments of the modern Art Deco skyscrapers because of their sheer size, integrated setbacks, non-historical ornament, dramatic public spaces and original exterior lighting. Like most Chicago skyscrapers of the era, they are constructed of steel framing clad in Bedford limestone. More unusual in decoration if not form is the Carbon and Carbide Building (205 North Michigan Avenue, 1929, Burnham Brothers) noted for being the only example of a polychromatic terra cotta clad skyscraper in Chicago, and the only one of a dark color, clad in green and gold. The Hotel InterContinental (formerly the Medinah Athletic Club, 505 North Michigan Avenue, 1929, Walter Alschlager) is typically stepped back in form, features excellent low-relief sculptural panels and an excess of theatricality in its interior. On the exterior, it is distinctive due to its gold onion dome and crenellated top.

Those skyscrapers begun before the stock market crash of October 1929 and completed in 1930 were the last of their type. Of these, several continued in the design mode of the typical large Art Deco skyscraper in Chicago, with Bedford limestone facing on a steel frame, monumental size with a series of set-backs, and modernist treatment. Among this group are Vitzthum's One North LaSalle, the LaSalle-Wacker Building (221 North LaSalle, 1930, Holabird and Root), 100 North LaSalle (1930, Graham, Anderson, Probst and White). More unusual is the Trustees System Service Building (1930, 201 North Wells, Thielbar and Fugard) with its brick façade of graduated darker color. The Chicago Board of Trade (1930, Holabird and Roche), was one of the last to be completed and is one of the more notable examples of the type. The very last was the Field Building, (135 South LaSalle, Graham, Anderson, Probst and White) begun in 1928 and not completed until 1934 - the largest, last and most devoid of external historical ornament as an example of the Art Moderne.

Vitzthum's work provides an excellent example of contrasting skyscraper styles. The Steuben Club, with its ornate cream terra cotta gothic ornament and tower, was the last of the historical-façade tower buildings. Completed just a year later, his One North LaSalle (1930) illustrates Art Moderne simplicity with simple planes and minimal, flat decoration. Vitzthum had reasons, however, for retaining the historic Gothic style on the Steuben Club building. While the commercial buildings of the late nineteenth and early twentieth century were frequently sheathed in classical vocabulary and ornamentation, the Gothic style became a natural expression of verticality in early tall buildings. As early as 1895, the Reliance Building (32 N. State St. D.H. Burnham & Co.) expressed this relationship, which was further developed by the Tribune Tower from 1923.

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The *Chicago Tribune* Competition of 1922 was a major design influence on the City of Chicago. In this competition, architects from all over the world were invited to compete for a \$100,000 prize to design the new headquarters for the newspaper on the newly created Michigan Avenue, which was to be “the most beautiful office building in the world.” Two hundred sixty-four architects from around the world responded creatively not only to the challenge of Chicago’s zoning ordinances, but to inventing a modern form for the tall buildings. Beaux Arts ideals comprised the ornament of about 40% of the entries, with about 20% in Gothic Revival, but most all reflected an emerging modernism of form.³⁶ Architects from Adolph Loos to Eliel Saarinen and the competition’s winner, the firm of Howells and Hood, borrowed the stately details of historical architecture, including gothic cathedrals, in their designs for the new landmark. Drawing on this old architectural style for a new form of building made perfect sense: The urgency of building higher, bigger and lighter were the major motivating influences of both building types. The buttresses of cathedrals became the continuous vertical piers of the modern skyscrapers, and the pointed arches further emphasized the vertical design. Following the *Tribune Tower* competition, Gothic Revival again became popular, with architects continually adapting the timeless lessons of the cathedrals to the new form of the skyscraper. Gothic Revival towers of the 1920s include the Chicago Temple, Pittsfield Building, Mather Tower (75 East Wacker Drive) and Willoughby Tower.

Many have felt that the most important design of the Tribune Tower competition was not the winner, but was Eliel Saarinen’s second-prize design because of its “abstract and insistent verticality and graduated setbacks, pointed toward the skyscrapers of the late 1920s.”³⁷ The Steuben Club Building is a nearly exact copy of Saarinen’s design, drawing on both the modernist setback verticality of the form and the Gothic ornament. While faced in terra cotta rather than stone, the most notable visual difference of the façade and tower is that the Steuben Club has an additional setback and is surmounted by a polygonal cap. With the Steuben Club, Vitzthum displayed his ability to design in the new setback style on the largest possible scale.

The Steuben Club Building is a mature interpretation of a 1920s skyscraper, with buttresses, setbacks and tracery making this massive steel, concrete and terra cotta structure look as light and airy as the stone cathedrals of sixteenth-century Europe. Vitzthum was very clear about his reasons for choosing the Gothic Revival style of architecture in which to wrap the 1920s skyscraper. In an interview with him in *The Steuben Beacon*, probably from 1930, he stated ...

³⁶ “The International Competition for a New Administration Building for the Chicago Tribune 1922,” (Chicago: Tribune Company, 1923).

³⁷ Roy Forrey, “Tribune Tower,” in *AIA Guide to Chicago*, (Orlando, FL: Harcourt Brace: 1993) p. 102.

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The practical reason why I selected the Gothic style was the zoning and building ordinances which required staying within the limited height of 264 feet for the main part of the building, and of course, could occupy only a certain percentage of the lot area for a structure above the 264 foot limit.

In the Gothic Revival style, Vitzthum also found the ideal ornament to symbolize the historical and social roots of the Steuben Club. He went on to describe these reasons as follows:

Germany and other countries which were formerly under German rule, especially deserve a great deal of commendation in connection with the Gothic style of Architecture, as they still possess a wealth of medieval or Gothic examples such as is hardly to be paralleled in Europe today. I remember when, as a student architect, I stood with awe before some of the great Gothic Cathedrals of Europe, overcome with the grandeur of these monuments of centuries gone by, structures erected in the greatest building era of the ages, the Thirteenth Century, and we do not know today who were the architects, builders, sculptors and artist of the time, whose equal cannot be found anywhere today.

The thought of those glorious German architectural gems, the Cathedrals of Mainz... Strassbourg.... Regensburg... Wien and that jewel of them all The Cathedral of Cologne...urged me to design a tower, which, at least, symbolically reminds one of the beautiful towers of those wonderful cathedrals. Here I had the opportunity to design a tower of real Gothic proportions and character, with straight and flying buttresses, gargoyles, statues, ornaments, and of real practical use.

..... the perpendicular lines of the main shaft of the building, as well as the Gothic window arrangement of different stories express very strongly the Gothic style of architecture.³⁸

In *The Sky's the Limit: A Century of Chicago Skyscrapers*, John Zukowsky says "...the firm of Vitzthum and Burns...designed several of the city's most visible tall office buildings...which reveal their progression between 1925 and 1930 into mainstream design, from the terra cotta

³⁸ Brunkhorst, p. 28.

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classicism of the Bell Building through the Modernism of the Steuben Club and the elegant setbacks of One North LaSalle.”³⁹ It is, in fact, easy to trace the progression of their design work. The Bell Building is a beautifully proportioned example of the configuration represented in Louis Sullivan’s Wainwright Building of 1890 with a multi-storied base surmounted by a cornice, a shaft of identical stories also topped by a cornice, and a multi-storied “capital” with yet another cornice at the top. There is one variation that Vitzthum used consistently in all his larger buildings – the multi-storied base of the building is topped by a single “transitional” story that is differentiated from both the lower and upper stories. He often repeated this at the top of the building, in the form of a setback pavilion. This configuration was used on the Midland Club Building, the DePaul Building (1928, 64 East Lake Street), and the Hyde Park Bank building, as well as on the One LaSalle Street Building. He also had a fondness for arches, which were used on the major buildings until One North LaSalle, where this detail would have been inconsistent with its clean modern design. A third is the tendency to use wider, or strengthened, corner bays to frame the shaft of the building. All these unique markers of Vitzthum’s work are visible on the Steuben Club building, where a transitional story is found at the fifth floor, again at the base of the tower and repeated in simpler form near its top; its many arch openings on the upper and lower sections of the building’s base which create a dominant visual detail; and the corner single bays, chamfers, buttresses and finials which strengthen and frame the corners of both the base and the tower.

The Steuben Club building exhibits many of the typical characteristics of the Art Deco skyscraper. Most dominant is its verticality, emphasized at every turn with buttressed continuous piers between deeply recessed, often arched windows and numerous setbacks which draw the eye upward toward the tower which is located at the front façade of the building to emphasize its full height. With a series of additional set-backs and the polygonal top story with its pointed cap the building presents an excellent example of the vertical skyscraper form.

While the majority of late 1920s skyscrapers in Chicago were clad in limestone, the Steuben Club was one of the exceptions to use terra cotta. Due to the intricacy of historic ornament, terra cotta was most often used on the skyscrapers of classical and gothic style where it was rendered in off-white to resemble stone. Earlier terra cotta, used since 1870 in Chicago for both fireproofing and ornamentation, was unglazed and formed into intricate molds to create applied designs of all styles, often used in conjunction with brick facades. Following the Chicago fire of 1871, there was widespread use of terra cotta tiles as fireproofing in commercial structures. By the mid-to-late 1880’s, light colored terra cotta was manufactured and used to imitate limestone decoration to

³⁹ John Zukowsky, *The Sky’s the Limit: A Century of Chicago Skyscrapers* (Chicago: U of Chicago Press: date) p. 132.

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contrast with brick facades. In 1894, however, Charles Atwood pushed terra cotta technology. Instead of confining its use to ornamentation, he called for the entire glazed terra cotta facades on the Reliance Building, which, though still intended to imitate limestone, led to terra cotta's recognition as a material adapted to clad steel frame buildings. The adaptability of terra cotta to steel frame construction, both as fireproofing for steel structural elements and as cladding, revolutionized the terra cotta industry and caused it to expand rapidly. It was subsequently used to face buildings such as the Wrigley Building (1923), the Pittsfield Building (1927), Mather Tower (1928) and the Willoughby Tower of 1929. The terra cotta for the Steuben Club was manufactured by the Northwestern Terra Cotta Company of Chicago, which by 1900 had become the nation's largest terra cotta producer, and one of the industry's leaders in terra cotta innovation. The drawings for the building's terra cotta are in the National Building Museum archives in Washington, DC.

In the interior, the decoration of the club rooms was the work of noted Chicago architect and interior designer, Arthur Hercz (1866-1941). Hercz was born in Hungary and earned his architectural degree from the Vienna Academy of Fine Arts. By 1898, Hercz established his own design firm and in Chicago was responsible for the spectacular interiors of the Francis J. Dewes Mansion (1896), as well as restaurants, residences and more than thirty churches across the country. Hercz was a major contributor to preserving traditions of German art and culture in the city, making him an ideal designer for an institution celebrating German-American culture. The majority of the mural cycles that were created for the building and are still evident in the former dining room space were scenes from well-known German operas such as Parsifal, Lohengrin and Faust, including a dramatic Apotheosis of the Germans on the ceiling. These were painted by Gustave A. Brand, who came to Chicago in 1891 to do special work on the German Pavilion at the Chicago Columbian Exposition. Instead of returning to Germany as planned, Brand was hired by Marshall Field & Co. to establish their interior decorating department. Ten years later Brand started his own firm, specializing in murals. His work may be found in schools, public buildings and churches throughout the country, including Medinah Temple and Harrison Technical High School in Chicago. Like Hercz, Brand was a noted advocate of German culture in the City of Chicago, thus an ideal choice for muralist of its most prominent German-American club.⁴⁰ All the club's murals, including those still extant in the main dining room reflect Brand's celebration of German culture.

The Steuben Club's carefully considered design, construction technology, materials and details exemplify the trend for skyscrapers of the 1920s to combine the best of art and technology. While the exterior is rendered in white terra cotta sheathing to resemble stone, it exhibits a complex

⁴⁰ Exhibit Notes, Chicago Historical Society Architectural Collection, 1985.

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array of effects in the details which use Gothic designs to express a modernistic vision. The combination of artistry in terra cotta represents its early twentieth century derivation.

With changes in the economy and real estate, the building has experienced good and bad times over the years, but over the last years has had a very high vacancy rate due to deferred maintenance of the interior tenant spaces and common areas. It also suffered deterioration on the exterior, with the result that falling terra cotta caused the street to be closed and emergency measures to be taken. Now under new ownership, the building is being upgraded and rehabilitated to meet the Secretary of the Interior's Standards. The work includes cleaning, repair and restoration of the exterior masonry, including restoration of the ground floor terra cotta, storefronts and entries. In the interior, the lower floors are being rehabbed to accommodate a restaurant, retail shops and offices on the third floor, as original. Above that the office spaces are being converted to apartments, retaining the existing original corridors and features of the elevator foyers. The natatorium is being preserved as part of new health club facilities on the twenty-seventh floor. Also, extant features of the original dining hall on the twenty-fourth and twenty-fifth floor are being preserved and stabilized as space for additional health club facilities. The thirty-eighth floor is being rehabbed as a club.

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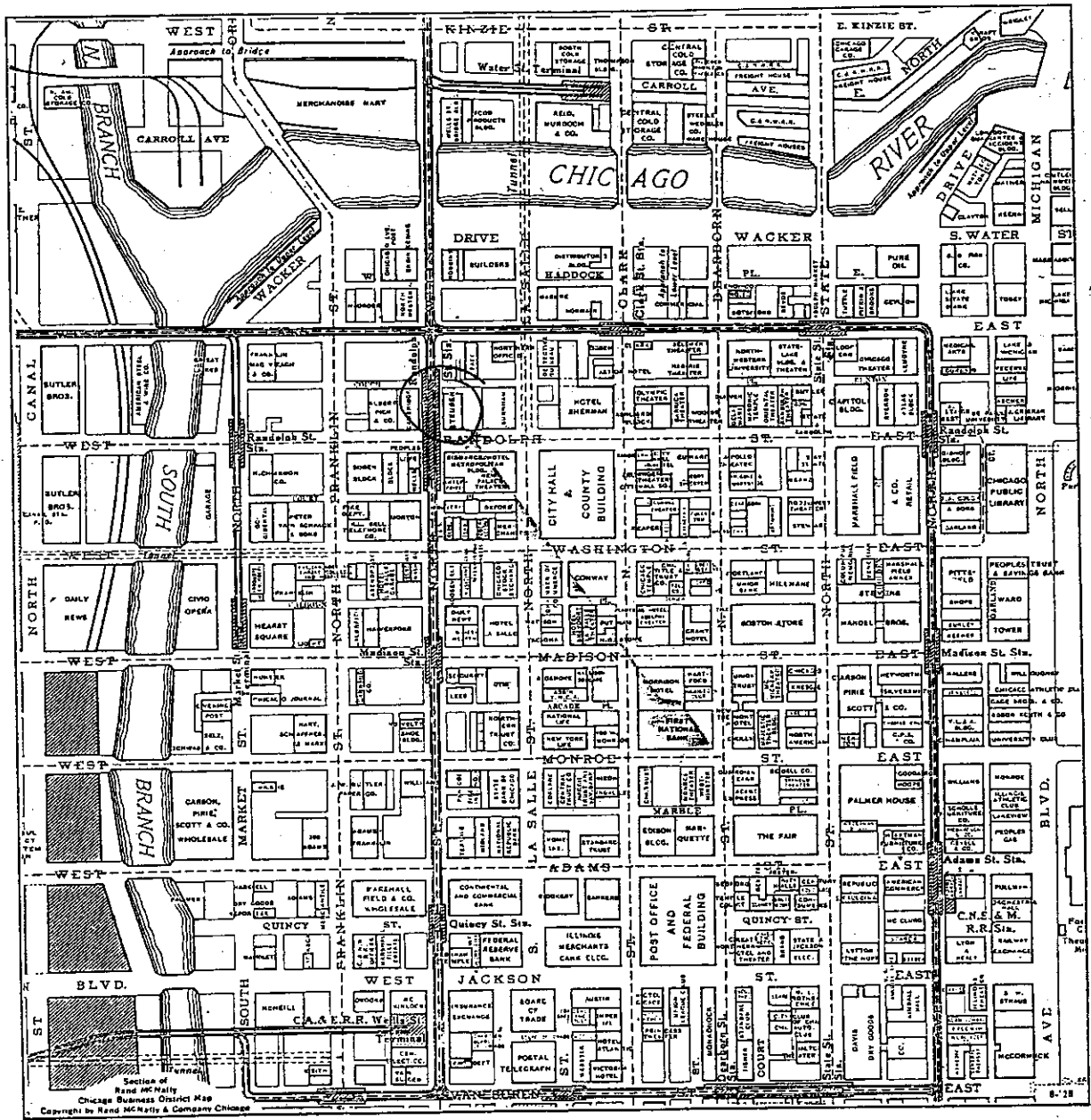
10. Verbal Boundary Description

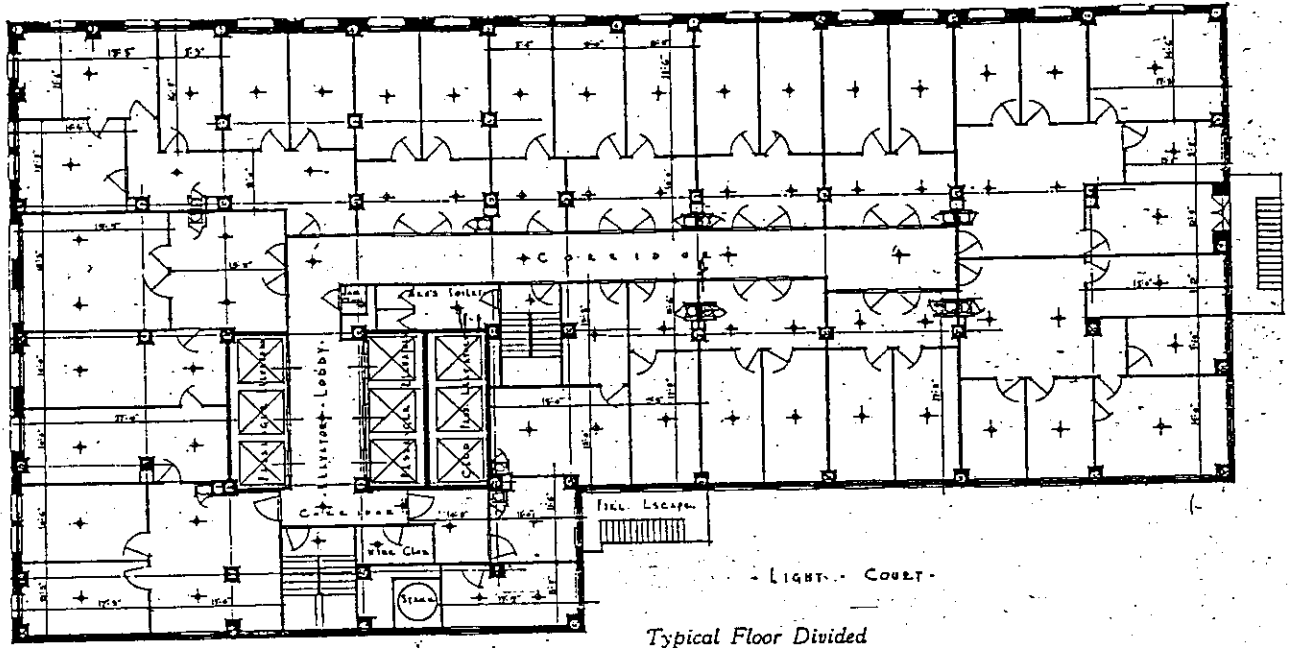
Metropolitan's Resubdivision of Lot 5 of Block 19 of original town of Chicago, in Cook County, Illinois. Lot comprises .34 acres.

Boundary Justification

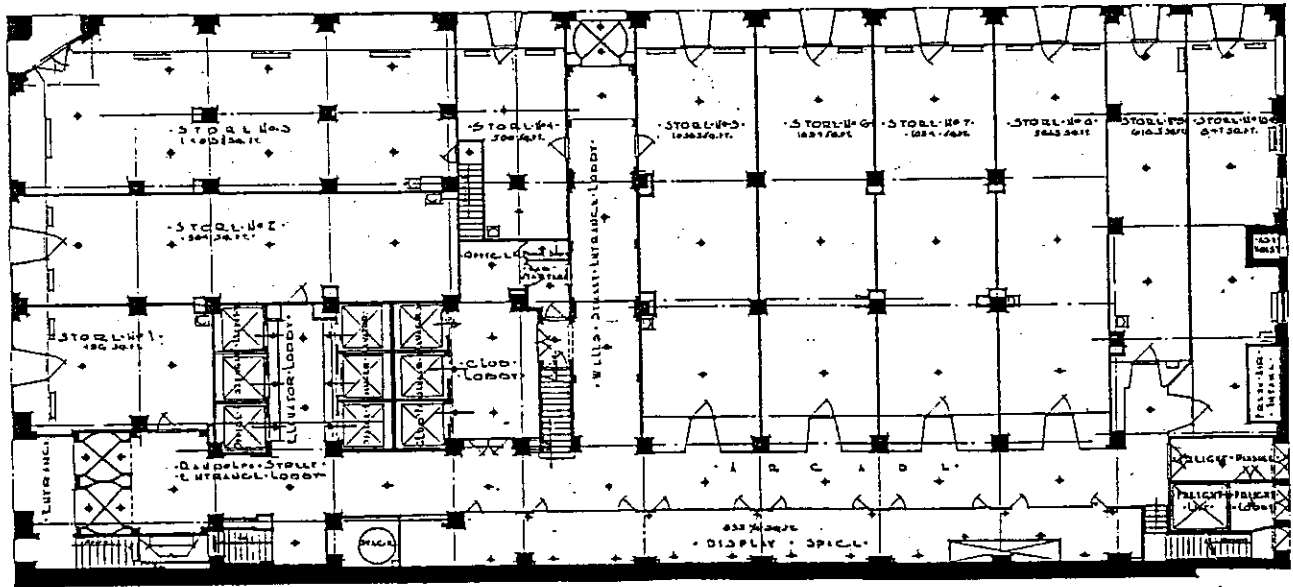
The above described lot constitutes the property historically associated with The Steuben Club building.

AN IDEAL LOCATION





Scrutiny of the typical floor plan discloses the full utility of every square foot of space—every office an outside office assures plenty of light and air. The ideal arrangement of the swift, silent elevators provides short corridors. No guides are needed to locate offices in the Steuben Building. The floor areas from 8200 to 11000 square feet are sufficient to meet the requirements of firms of any size. In the standard partitioning office and reception room proportions are ideal, and flexible enough to permit expansion as the need arises without delay or inconvenience. Small and large units are dignified by the practical layout of each floor, and the character of the appointments give a distinct dignity to the surroundings.

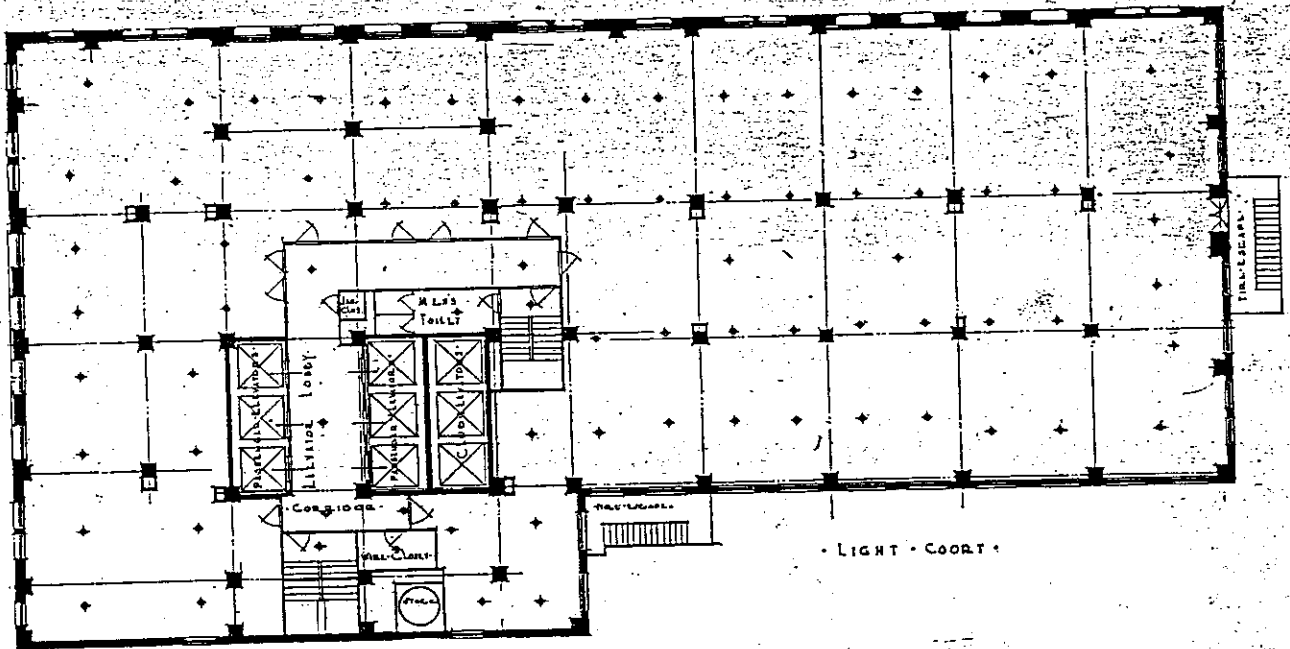


First Floor Plan.

ments, and such other items as enter the conduct of your business enabling them to fully determine your requirements.

A Blue-Print, compiled according to scale showing location of partitions, doors and all furniture with relation to entrance and office facilities enables the tenant to study the plan and cooperate to accomplish most advantageous results. It enables tenants to know in advance exactly how their offices will appear and what furniture is needed to conduct their business in the most practical and satisfactory manner.

We endeavor to conform the space to your needs and your needs to the space, making a happy solution of your office problems.

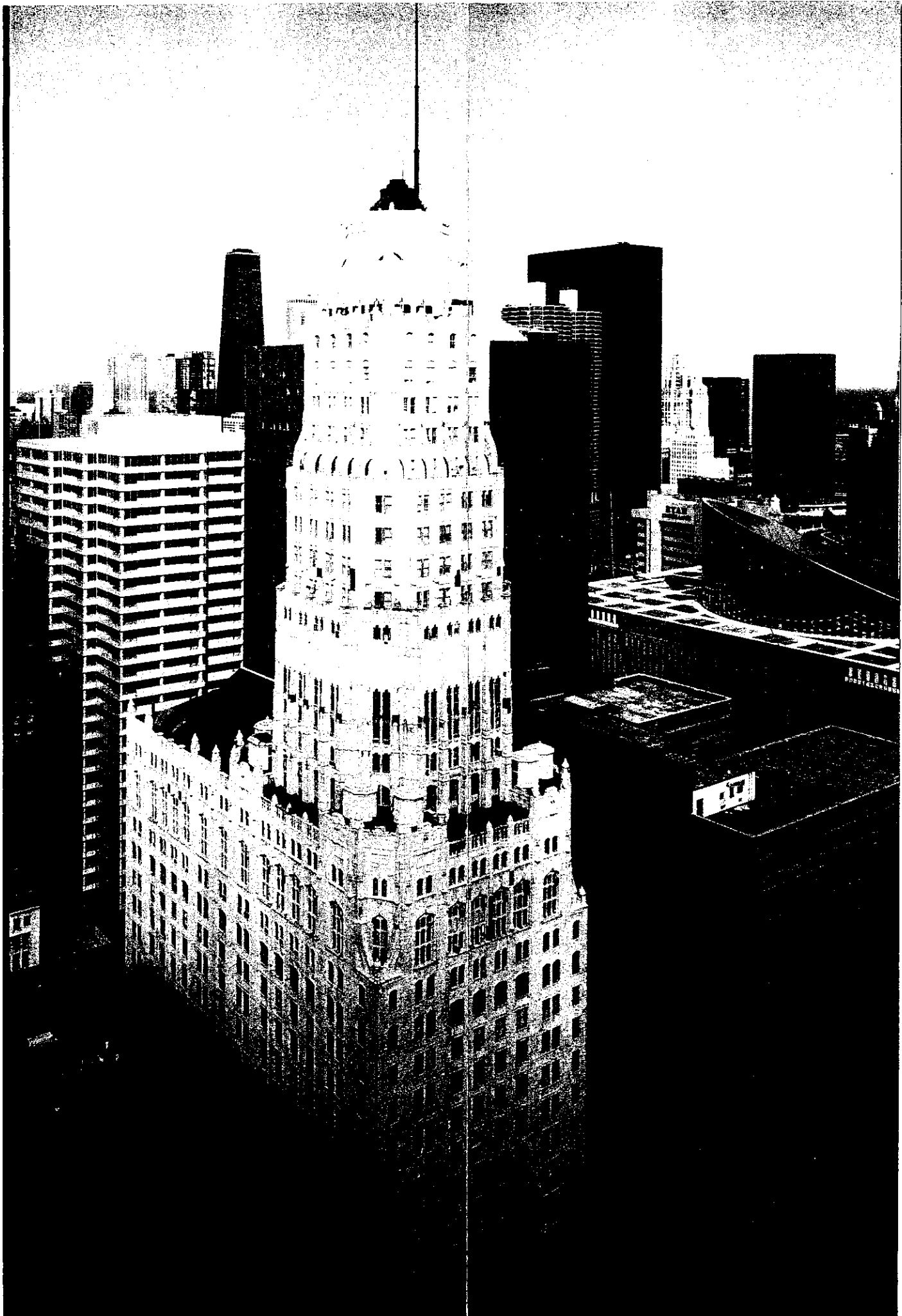


Second and Third Floor

The above diagram shows the layout of the second and third floors.

These floors through their easy accessibility from the lobby by use of the spacious, convenient stairways are adapted to the needs of Real Estate and Investment Houses or Retail Shops. Light and airy, with scientific interior ventilation on the lower floors, thereby eliminating dirt and street noises—with the advertising value of the elevated railroad on Wells Street, this space has invaluable merchandising possibilities.

Lower Manhattan



ARKANSAS, POPE COUNTY,
Archeological Site 3PP614,
Address Restricted,
Sand Gap vicinity, 07000203,
LISTED, 5/23/07
(Rock Art Sites in Arkansas TR)

ARKANSAS, SEBASTIAN COUNTY,
Arkansas 22, Old, Barling Segment,
Mayo Rd,
Barling, 07000439,
LISTED, 5/22/07
(Arkansas Highway History and Architecture MPS)

DISTRICT OF COLUMBIA, DISTRICT OF COLUMBIA STATE EQUIVALENT, Grant, Ulysses S.,
School, 2130 G St. NW, Washington, 07000447, LISTED, 5/22/07 (Public School Buildings
of Washington, DC MPS)

DISTRICT OF COLUMBIA, DISTRICT OF COLUMBIA STATE EQUIVALENT, Uline Ice Company
Plant and Arena Complex, 1132, 1140, and 1146 3rd St. NE, Washington, 07000448,
LISTED, 5/17/07

ILLINOIS, COOK COUNTY,
Building at 399 West Fullerton Parkway,
399 W. Fullerton Ave.,
Chicago, 07000456,
LISTED, 5/22/07

ILLINOIS, COOK COUNTY,
Rees, Harriet F., House,
2110 S. Prairie Ave.,
Chicago, 07000458,
LISTED, 5/22/07

ILLINOIS, COOK COUNTY,
Steuben Club, The,
188 W. Randolph St.,
Chicago, 07000457,
LISTED, 5/22/07

ILLINOIS, FORD COUNTY,
Dunn--Hampton House,
511 W. Pells St.,
Paxton, 07000455,
LISTED, 5/22/07

ILLINOIS, LOGAN COUNTY,
Hoblit House,